

FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION
COVER SHEET

SUBJECT: IRVING BERLIN

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March 27, 1947

Mr. Eddie ~~Caster~~
President
The Jewish Theatrical Guild
of America, Incorporated
1564 Broadway
New York 19, New York

RECORDED & INDEXED

208

Dear Eddie:

EX - 4

Your letter of March 23, 1947, has been received inviting me to be a member of the Committee for the Testimonial Dinner sponsored by The Jewish Theatrical Guild in honor of Miss Sophie Tucker which is to be held on May 4, 1947, at the Astor Hotel in New York City. I deeply appreciate the courtesy, and it will be a pleasure to act as a member of the Dinner Committee.

With best wishes and kind regards,

Sincerely yours,

J. Edgar Hoover

G.I.R. - 3

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Mr. Smith
Mr. Gandy

COMMUNICATIONS SECTION
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U. S. DEPARTMENT OF JUSTICE

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TAKE FROM OUR OWN TO SERVE HUMA

The Jewish Theatrical Guild of America, Inc.

(WILLIAM MORRIS-FOUNDER)

1564 BROADWAY

NEW YORK 19, N. Y.

Phone: BRyant 9-0498

Suite 816

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GEORGE JESSEL . . . Vice-President
JACK BENNY . . . Vice-President
FRED BLOCK . . . Vice-President
WM. MORRIS Jr. . . Vice-President
MARCUS HEIMAN . . . Vice-President
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Mr. Tolson ✓
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Mr. Harbo ✓
Mr. Hendon ✓
Mr. Pennington ✓
Mr. Quinn Tamm ✓
Mr. Nease ✓
Miss Gandy ✓

March 13, 1947

Mr. J. Edgar Hoover
F. B. I.
Washington, D. C.

My dear Edgar Hoover:

Sophie Tucker will be honored with a Testimonial Dinner by the Jewish Theatrical Guild, on Sunday night, May 4th, 1947, in the Grand Ballroom of the Astor Hotel, New York City. Irving Berlin is the Chairman of the Dinner Committee.

May I cordially invite you to join Irving as a member of the Committee.

An early favorable reply, addressed to me to the Guild's office, will be greatly appreciated.

Sincerely

Eddie Cantor

EC:RB

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FBI
31 MAR 21 1947

EX-47

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3-17-47

8/19/85

CONFIDENTIAL

THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. 100-4

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 7/9/45	PERIOD FOR WHICH MADE 2/2, 22; 3/16; 4/6, 24; 5/27; 6/8, 9, 19, 27, 28/45	REPORT MADE BY [REDACTED]
TITLE COMMUNIST INFILTRATION INTO THE SCREEN WRITERS GUILD, INC. ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED			CHARACTER OF CASE 18430
SYNOPSIS OF FACTS: The SCREEN WRITERS GUILD, INC., an affiliate of the AMERICAN LEAGUE OF AMERICA, INC., was organized in 1933. It is allegedly the first union group of the cultural field to come under the domination of the Communists and Communist sympathizers. It has approximately 1,300 members of which approximately 100 are former Communist Party, USA, members and are currently Communist Political Association members. In addition a large number are associates of Communists and appear to be sympathetic in Communist ideology and have been active in Communist dominated organizations. The SCREEN WRITERS GUILD has given prestige to the Communist movement in Hollywood and has taken the lead in the organized cultural union groups in the Hollywood motion picture industry and following the Communist Party line in its devious changes.			INTERNAL SECURITY - C 11571 REQ. REC'D 4-25-5 EXP. FORW. 5-11-55
<p>are among the leading Communists who have been officials in this Guild and who have wielded a great deal of power in shaping its policy. The MOTION PICTURE ALLIANCE and the California Legislative Committee have both accused the SCREEN WRITERS GUILD of being Communist dominated. The Guild has been the leading union group in the HOLLYWOOD WRITERS MOBILIZATION which sponsored the 1943 Writers Congress which was accused of being Communist dominated. Communists in Guild set out and activities described.</p> <p><i>13-3-45</i> <i>cc - 2, 4, 6 - 4</i> <i>8-45-8-0-0-1</i> <i>50-8</i> <i>1-2-45</i> <i>DATE OF REVIEW</i> <i>DO NOT WRITE IN THESE SPACES</i></p>			
<p>COPIES OF THIS REPORT 5 - Bureau (Encl.) 1 - New York City (Info) 1 - Los Angeles</p> <p>INDEXED IN FILE PUBLICATION FILE</p> <p>CONFIDENTIAL 791</p>			

L.A. 100-17834

The MOTION PICTURE ALMANAC gives the following information relative to some of the officers and certain personnel of the AUTHORS LEAGUE OF AMERICA from 1934 to date.

MARC CONNELLY, President, 1934-1940 - 6 years
ELMER DAVIS, Vice President, 1934-1940 - 6 years
ELMER DAVIS, President, 1940-42 - 2 years
HOWARD LINDSAY, President, 1942-44 - 2 years
HOWARD LINDSAY, Vice President, 1941-42 - 1 year
HOWARD G. PRINGLE, Vice President, 1942-44 - 2 years
JOHN HOWARD LAWSON, Honorary Vice President, 1934-36 - 2 years
PEARL S. BUCK, Honorary Vice President, 1936-38 - 2 years
LUISE SILCOX, Secretary-Treasurer, 1934-40 - 6 years
LUISE SILCOX, Executive Secretary, 1941-44 - 3 years
LUISE SILCOX, Treasurer, 1940-41 - 1 year
INEZ IRWIN, Secretary, 1939-40 - 1 year
ARTHUR SCHULTZ, Treasurer, 1942-44 - 2 years
WILLIAM HAMILTON OSBORNE, Attorney, 1934-44 - 10 years
HOMER CROY, Secretary, 1939-40 - 1 year
KENNETH WEBB, Secretary, 1940-43 - 3 years

Council Members:

✓ ELMER DAVIS - 1934
ELMER DAVIS - 1942-44
JOHN HOWARD LAWSON - 1934-1937-1943-1944
ALBERT MALTZ - 1936-1937-1942-1944
SAMUEL ORNITZ, 1934-35, 1936
DUDLEY NICHOLS, 1934-35
CHARLES BRACKETT, 1936-37
FRANCIS FARAGOH, 1936-37
MORRIS RISKIND, 1936-37
LOUIS ADAMIC, 1942-44
✓ IRVING BERLIN, 1942-44
✓ TRUE BOARDMAN, 1942-44
NECTOR CHEVIGNY, 1942-44
MARC CONNELLY, 1942-44
NORMAN CORWIN, 1942-44
MOSS HART, 1942-44

The following officers and members of the Council of the AUTHORS LEAGUE OF AMERICA are known to the Los Angeles office:

JOHN BOYLAN: The brochure of LEAGUE OF AMERICAN WRITERS SCHOOL, Hollywood, California, reflects that BOYLAN was an instructor there.

CONFIDENTIAL

INDEX GUIDE

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COMMUNIST INFILTRATION INTO THE
SCREEN WRITERS GUILD, INCORPORATED

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b7c

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: February 14, 1950

FROM : L. B. Nichols

SUBJECT: "This Is Your FBI"

✓

Tolson ✓
Ladd
Clegg
Glavin
Nichols ✓
Rosen
Tracy
Harbo
Mohr
Tele. Room
Nease
Gandy

With regard to the special five-minute programs on the Bureau's network radio program, [redacted] of ABC advised [redacted] that the network was considering Judge Joseph Proskauer, of the New York Supreme Court, to use on the program for February 17; however, he desired to have recommendations from the Bureau. He also advised that they had in mind using [redacted] who is a prominent New York attorney. [redacted] stated [redacted] has not as yet been approached but feels that they would rather get the Bureau's recommendations and work on the people we would recommend first.

Accordingly, [redacted] was told the Bureau suggested the names of [redacted]

He was advised that we also recommended Federal Judge Harold Kennedy and Federal Judge Knor. [redacted] stated Knor had been turned down by the agency since he is on the board of the Equitable Life Assurance Company. Likewise, [redacted] stated [redacted] is out inasmuch as he is an attorney. We also suggested Judge J. F. X. McGohey, and of course the Bureau had no objection to [redacted] stated he would work on [redacted] first and if there were no success there he would call us to see what our preferences would be on the additional names recommended.

As for the program on February 24, dealing with juvenile delinquency, [redacted] stated the network was trying very hard to get Irving Berlin and should they be unsuccessful they will then call upon [redacted]

[redacted] was told there was no objection to either Berlin or [redacted]

As for the show on March 2, the network plans to use [redacted] of ABC in New York. [redacted] was told there was no objection here.

[redacted] told [redacted] he understood a [redacted] of ABC had been in touch with SAC Scheidt concerning [redacted] and that Scheidt had been told [redacted] had been approached and had consented to handle the program. [redacted] stated this is definitely wrong; that [redacted] has not been approached and that they had him on the bottom of the list inasmuch as the Bureau had recommended other names. [redacted] told him this was satisfactory.

cc: [redacted]

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[redacted]
[redacted]

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and she motioned to me. I had sent her a booklet reprinted by the *Ku Klux Klan* from the *Dearborn Independent* and was curious to know what she thought of it.

"That . . . that booklet was excellent," she said, without disclosing the name in public. "Get me ten more."

In the audience, too, I recognized Dr. Ulrich D. Marquard, a Wall Street broker, and a Prussian with emphatic Nazi views whom I had interviewed with a Christian Front-er. And I also saw Joe McWilliams in the act of posing for a flock of photographers. The auditorium was packed as the master of ceremonies asked the audience to sing *God Bless America*. An angry howl of boos greeted the request and was an index to what followed later. Irving Berlin's song was always booed and never sung at "patriotic" meetings because Berlin happened to be an American Jew. We did not sing *God Bless America* that night.

Norman Thomas, a zealot, leader of the Socialist Party and ardent orator, plunged into his topic without preliminaries and delivered a repugnant defeatist speech: "Have you no more regard for mankind, Mr. President, than to bring total destruction? The worst that could happen would be a negotiated peace. We'll have it eventually. Why not now?" John T. Flynn, chairman, then read congratulatory messages from Cardinal O'Connell of Boston and Bishop Gerald Shaughnessy of Seattle, after which he introduced Lindbergh.

The wildest demonstration I have ever heard met Lindbergh. It was unlike anything else I had known. A deep-throated, unearthly, savage roar, chilling, frightening, sinister and awesome. It was a frenzied mob-cheer adulating the hero of the hour in reckless hysteria.

And what of the blond god who for six full minutes smiled like an adolescent as the mob stood to its feet, waved flags, threw kisses and frenziedly rendered the Nazi salute? Lindbergh impressed me as the most naïve of men politically. He did not impress me either as an organizer or a leader—but as a man who, while himself being led by the nose, had a tremendous capacity to lead the masses by serving as their idol owing to his gift of personal magnetism for a certain class of men and women. Lindbergh—who had turned his back to

America to live first in England, then France, then was reported to be considering the buying of a home in Germany—seemed confused with and uncertain of himself, but a hero with the mob. He fitted the description of the ideal American fuhrer as given by Joe McWilliams:

In a few years we will need a leader who will be like a knight of old. A man in shining armor. A champion of the people. A man who is a mystic. A man that the mob can look up to—but not touch. A man who has come from the people, but has reached so high that they dare not call him their own, but one appointed by God to speak for them! That's what this country needs. That's what we'll need to bring together our forces for a nationalist America.

And McWilliams was present this night also, and shared the spotlight with Lindbergh through a peculiar stroke of circumstances. Joe had made himself conspicuous to camera men, and some of the respectable America First-ers fearing that the meeting might be given a black eye because of his presence, told John T. Flynn. Hot tempered and courageous, Flynn pounced on McWilliams with the fury of a panther and clawed him through the microphone:

"I repudiate the support of the Bund, the Communist and the fascist parties. One of their leaders is in this hall tonight.

CHRISTIAN FRONT NEWS

Bulletin.

May 24, 1940

TO ALL AMERICANS WHO THINK:

COLONEL LINDBERGH IS A PATRIOT!

In the words of Captain Eddie Rickenbacker, America's ace pilot in the World War, the words spoken over the radio last Sunday night by Colonel Charles A. Lindbergh on adequate national defense were "sound and fundamental". Most Americans agree with Capt. Rickenbacker, with the exception of the warmongers, the political parasites, the financial sharks, the munition moguls, and the people who paraded in the streets of New York last summer to the tune of "Stop Hitler".

THE CHRISTIAN FRONT
Brooklyn Unit
Prospect Hall, Brooklyn

Lindbergh was the hero or countless American Fascist groups, including the Christian Front

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housing development in New York City a project was organized in the fall of 1940 by which individuals pay \$3 a year a person or \$12 a year for four or more in return for which they receive home and hospital care. A panel of doctors was set up, with several hospitals and nurses' agencies cooperating.

In the spring of 1941 Dr. Baehr became concerned with the problem of rehabilitation health work shown to be necessary by the number of young men rejected by the Army. He accepted the chairmanship of a committee appointed by the Health and Medical Committee of the National Defense Program. After a conference with this Committee, Selective Service officials decided to cooperate on a plan to reclassify rejected men on the basis of whether or not their disabilities could be removed by proper medical care and treatment. Those classed as having remediable defects were to be the beneficiaries of a program of rehabilitation ultimately to be provided for by the Committee. It was expected that some time would elapse before such a program could be put into effect. Among the problems which had to be studied first were: whether the program should be financed by the Federal Government, the States, or the individuals, and whether the program would be complicated by the unwillingness of some of those rejected to undergo remedial treatment.

On July 3, 1941 Dr. George Baehr was appointed chief medical director in the United States Public Health Service in charge of the medical aspects of civilian defense, working under Surgeon General Thomas Parran. One of Dr. Baehr's first steps was to establish emergency field units in all general hospitals along the Atlantic and Pacific seaboards and in "other potential enemy target areas" in the interior. Each emergency field unit consists of two or more squads, with a physician in command of the entire unit. All members of the unit must be instructed in first aid. The emergency medical aid units had their first test during the *Normandie* fire and, according to Dr. Baehr, showed the need for a more tightly controlled system by responding in greater numbers than required.

After his return from Europe, in 1917, Dr. Baehr was married to Francine Riesenbergs. They have one child, Barbara. Baehr is bald, with a slight fringe of white hair and a gray mustache. In 1942, still keeping his New York offices open, he is doing such extensive lecturing, directing, and organizing that it seems that his day must be longer than the twenty-four hours usually allotted to man.

References

- American Journal of Nursing 41:1419-20 D '41
Directory of Medical Specialists 1939
Who's Who in American Jewry 1938-39
Who's Who in New York 1938

BENRIMO, J. HARRY June 21, 1874—Mar. 26, 1942 Actor; playwright; general director for Shuberts; co-author of two well

known plays, *Yellow Jacket* (1912) and *The Willow Tree* (1917); full name Joseph Henry McAlpin Benrimo.

References

- N Y Dram Mirror 68:9 N 13 '12 por
Who's Who in the Theatre 1939

Obituary

- N Y Times p23 Mr 27 '42 por

BERLIN, IRVING (bér'lin) May 11, 1888—Song writer; music publisher
Address: 799 Seventh Ave, New York City

With more than 700 songs to his credit Irving Berlin is America's leading song writer. Collaborations such as *Marie from Sunny Italy*, for which Berlin wrote the lyrics, brought his work to the attention of Ted Snyder, a music publisher. At the age of twenty-five, Berlin had progressed from the pushcarts and poverty of the East Side to the status of a wealthy song writer, publisher, and vaudevillian. His career inspired a film that may or may not have romanticized his life, but that could hardly have exaggerated the transition from a teen-aged boy clutching tips thrown at him to the millionaire song writer-publisher he eventually became.

In the First World War, while a sergeant at Camp Upton, Long Island, New York, Berlin wrote the music for *Yip-Yip Yaphank*. The mood was set by *Oh, How I Hate to Get Up in the Morning*. The number chosen for the finale, a more serious song, was discarded and lay in the files until the fall of 1938, when Munich inspired Irving Berlin to write a new song, something that would help to wake up and unify America without being obvious about it. The old song, revised, furnished the material. The title was *God Bless America*, and it was soon being pushed as a sort of second national anthem.

Irving Berlin was born Isidore Baline, a son of Jewish parents, in a Siberian province on May 11, 1888. In 1892 the family came to America, where the father did his best to support a wife and eight children by working as a part-time cantor and also by certifying meat in kosher butcher shops. Their first home was on Monroe Street, but they soon moved to 300 Cherry Street, in the heart of New York's lower East Side. There had been cantors in the family for three generations, and possibly young "Izzie"—as his East Side friends knew him—might have trained to be one. But when Irving was eight his father died, and the future song writer got to know the hardships of poverty at firsthand. It wasn't many years before he was out earning what he could and bringing the pennies and dimes home to his mother.

For a short time he plugged songs for Harry von Tilzer at Tony Pastor's on 14th Street, but before that there were many smaller jobs. His first was leading around Blind Sol, a Bowery character, and making occasional tips when he was allowed to sing. Song pluggers in those days were called "buskers." Berlin worked in this capacity along the Bowery,



IRVING BERLIN

coming home only when he had amassed some money for the upkeep of the house. Sometimes his mother would come to that drab neighborhood, looking for her youngest, a shawl over her head. In 1904 he got a regular job as a singing waiter at Mike Salter's Pelham Cafe, a not very high-class place to which slumming parties came on rare occasions.

At this point Berlin's story becomes confused, according to which biographer one reads. Woolcott's "version, which many assume to be fairly authentic, states that Berlin was fired in 1907 when, left in charge of the cafe, he fell asleep on the job. His next job, according to Woolcott, was at Jimmy Kelly's on Union Square. There he sang his first published songs, such as *Marie from Sunny Italy*, but he was still a struggling song writer. Plugging a song for Snyder's firm, the Seminary Music Company, Berlin was visited by Max Winslow (of Seminary) and some friends who were so impressed with the singer's repertoire that he was offered a job at Seminary in 1909. His first hit published under the new imprint was *Dorando*, a ditty fashioned around the English Marathon of that year.

Contrary to popular opinion Berlin never claimed to have originated ragtime; nevertheless his claim to having been "interpreter-in-chief" of ragtime is pretty strong, considering that Tom Turpin, Scott Joplin, and others had been writing in this pianistic, and often difficult, form before Berlin published his first rag. As a matter of fact, he began to publish ragtime only after moving up to Seminary. His famous *Alexander's Ragtime Band* was published in 1911, introduced by George M. Cohan in the *Friars' Frolic* of that year. It differed from the best of Berlin's published work, says Woolcott, "in having been fashioned as an instrumental melody with no words to guide it." The lyrics were salvaged from an unsuccessful tune labeled *Alexander and His Clarinet*.

Meanwhile Berlin, the "busker," graduated into Berlin, the vaudevillian. His first Broadway appearance was in Shubert's *Up and Down Broadway* (1910) at \$50 weekly. The following year he took part in the annual *Friars' Frolic*. At one of his theatre appearances *Variety* wrote, in phrases strikingly dissimilar from its streamlined prose of today, that he "has a dandy style in delivering a song." In 1912 he was signed to appear in London at \$1,000 weekly.

What with royalties from songs and from the score of *Ziegfeld's Follies* of 1912, Berlin's income was by this time said to be in the neighborhood of \$100,000 yearly. And there was additional income from the publishing trio of Henry Waterson, Irving Berlin, and Ted Snyder. But this turned out to be one of the most tragic periods of Berlin's life. In February 1912 he married eighteen-year-old Dorothy Goetz, the sister of a song-writing friend, and only a few months after their honeymoon in the South, on July 17, 1912, Mrs. Berlin died of complications arising from a cold.

One of Berlin's best known early hits, *When the Midnight Choo Choo Leaves for Alabam'*, was the 1913 counterpart of *Chattanooga Choo Choo*. By 1915 *Alexander's Ragtime Band* had sold more than two million copies. That year Berlin wrote music for the *Follies*, for *Century Girl*, and for the London production of *Watch Your Step*.

In 1916 Berlin, following the custom of some rich men, vied with his bibliophile friend, Jerome Kern, and snatched up a forty-volume set of Shakespeare for \$2,600. That year, he dissociated himself from "inspiration" per se. "It's not inspiration with me," he said. "I usually decide in a very prosaic way that going to write something and then I sit and do it. . . . We depend largely on trick writers of songs. There's no such thing as new melody. Our work is to connect the phrases in a new way."

In another interview he said: "I have absolutely no musical education. I am to read notes. I play the piano in one key, and I must say I play it terribly." The difficulty of the one key was settled in 1916 when a contraption attached to Berlin's upright piano enabled him to change the key by a twist of a cumbersome wheel attached to the right side of the keyboard. The piano has been modernized; now a lever does the trick, but the upright itself is still a fixture of the song writer's office.

In 1917 and 1918 Berlin was in the Army, writing the music for *Yip-Yip Yaphank*, in which he was starred. The show had a cast of 277 men, played to packed houses and earned thousands of dollars for the camp fund. Berlin had been drafted as a private—which got the headline "U. S. takes Berlin"—but he soon won his sergeant's stripes. On leaving the service in 1919 he played in vaudeville at \$2,000 weekly. He also did the score for the *Follies*, from which came *Say It With Music* and *A Pretty Girl Is Like a Melody*. His farewell to the Army was an opus titled *I've Got My Captain Working for Me Now*. The most important event of 1919, however, was the establishment

of the firm of Irving Berlin, Inc., in which Berlin brought in as vice-president the man who had discovered him, Max Winslow.

In 1920 Berlin did the songs for the *Ziegfeld Frolic* as well as the *Follies*. Together he and Sam H. Harris built the Music Box Theatre, producing the first *Music Box Revue* in 1921, with music by Berlin. After the second show (1922), for which he also wrote the songs, he estimated that it had cost them \$250,000 to raise the curtain but that they had their investment back and had made a profit as well. "Wonderful theatre, the Music Box, isn't it?" he remarked years later. "We just love it."

In 1926, on January 4, Berlin was married to Ellin Mackay, social registerite and daughter of the late Clarence H. Mackay, leading Catholic layman and president of Postal Telegraph. The marriage caused a stir in New York society and was recorded in the "Dilatory Domiciles" section of the *Social Register*. The Berlins sailed on their honeymoon without the blessing of the bride's father. Although newspapers reported from time to time remarriage in the Roman Catholic Church (to appease Mrs. Berlin's father) and reconciliations, most of the reports were immediately denied by either the Berlins or the Mackays.

Berlin has at least sixteen musicals and half a dozen films to his credit (he has written both words and music). Among the shows have been *Face the Music* (1931); *As Thousands Cheer* (1932); and *Louisiana Purchase* (1940), which, after a successful Broadway run, toured the country until April 1942. His Hollywood stints included: *Top Hat* and *Follow the Fleet* (1935-36); *On the Avenue* (1937); *Carefree* and *Alexander's Ragtime Band* (1938); *Second Fiddle* (1939); and *Louisiana Purchase* (1941). His innumerable hit tunes have included such perennials as *Always*, *Remember*, *What'll I Do*, *Blue Skies*, and many others.

In the career of a song writer-publisher disputes, in or out of court, are inevitable. Berlin and other publishers have been sued for monopolistic practices; he has been frequently bothered with plagiarism suits; he has had to sue entertainers for using restricted material; and, being a prominent member of ASCAP, he was in the thick of the battle between the networks and ASCAP, an issue which was finally settled amicably in October 1941. In an interview in 1916 Berlin revealed that "a couple of years before, someone had started a report among the publishers that I had paid a Negro \$10 for *Alexander's Ragtime Band* and then published it under my own name. When they told me that, I asked them to tell me from whom I had bought my other successes—twenty-five or thirty of them."

Among the many honors accorded America's No. 1 song writer through the years have been the award for the best composition of 1940, tendered him by the National Committee for Music Appreciation for *God Bless America*. In that year he was also made a member of the Circus Saints and Sinners Club of America. In March 1941 the Girl Scouts of America gave him a green enamel and gold "Thank You" Medal at a dinner at the Town Hall

Club, New York. This was in appreciation for the trust fund to be used for the Girl and Boy Scouts of America which was set up from royalties of *God Bless America*. As it has been a best seller since publication, it has earned for the fund thousands of dollars. "With Legionnaires singing it," said *Time*, "Boy Scouts profiting from it, Democrats and Republicans using it as a theme song, *God Bless America* showed no signs of weakening after two years of pretty hard usage."

Berlin has given both the Army Ordnance Department and the Treasury Department theme songs. To the first he gave *Arms for the Love of America* and to the latter *Any Bonds Today?* In both instances all profits go to the departments mentioned. New works by him were also to be presented for the benefit of Russian War Relief at a program entitled "Music at Work" in May 1942, and a "revival, plus," of *Yip-Yip Yaphank*, was planned for the benefit of the Army Relief Fund.

Berlin is small and slight, with dark hair and dark eyes behind horn-rimmed glasses. He looks younger than his age. "He is well-pressed," says S. J. Woolf: "tight-fitting clothes, his naturally wavy black hair smoothed and oiled to the shining point, and his crisp manner are all characteristic of men who know theatres both from in front of and behind the proscenium arch." He has an estate in the Catskills, and his favorite form of recreation is fishing.

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- PM p18 N 28 '40 pors
- Time 36:60 S '30 por; 36:66-7 O 7 '40;
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BEVIER, ISABEL (bè-vêr') Nov. 14, 1860—Mar. 17, 1942 Home economics educator, lecturer, and writer; founded and served as head of Home Economics Department at University of Illinois College of Agriculture

94-3-4-1365-4

October 9, 1943

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X
Mr. Joseph M. Alton
Editor
The American Hebrew
48 West 48th Street
New York, New York

Dear Mr. Alton:

I have your letter of October 8, 1943, and as a member of the Medal Award Committee for The Promotion of Better Understanding Between Christians and Jews in America, I cast my vote in favor of Irving Berlin to receive the American Hebrew Medal for 1943.

In accordance with your request, it is a pleasure to enclose my autographed photograph for use in the sixty-fifth anniversary edition of "The American Hebrew."

I do want to take this opportunity of wishing the Association every success in the future. Its accomplishments in the past have been commendable and during the trying times of this Second World War it has played a real part in the promotion of true Americanism in our country.

With best wishes and kind regards,

Sincerely yours,

J. Edgar Hoover

cc [redacted]

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Medal Award Committee
For The Promotion Of Better
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In America

October 2, 1943

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HARRY M. WARNER
HROVER A. WHALEN
WILLIAM ALLEN WHITE
WENDELL L. WILLKIE

Dear Mr. Hoover:

It is with pleasure that I submit to you the list of candidates selected at an editorial conference for the 1943 award of The American Hebrew Medal. This award was founded at the celebration of our fiftieth anniversary, for the promotion of Better Understanding between Christian and Jew in America.

The committee of which you are a member previously awarded the medal to Honorable Newton D. Baker, Archbishop Edward J. Hanna, Dr. John H. Finley, Mrs. Carrie Chapman Catt, Honorable James G. McDonald, Roger Williams Straus, Honorable Fiorella H. LaGuardia, Maestro Arturo Toscanini, President Franklin Delano Roosevelt, Honorable Myron C. Taylor, Honorable George Gordon Battle, Honorable Cordell Hull, and Wendell L. Willkie.

We are now preparing our sixty-fifth anniversary edition and we shall be grateful if you will send us an autographed photograph of yourself and an editorial expression from your pen commenting on this long span of continuity of publication.

Please vote for only one candidate and be good enough to send your choice in the enclosed self-addressed envelope at your earliest convenience.

With deep appreciation, I am,

RECORDED

& Faithfully yours,

INDEXED

JOSEPH H. BIBEN
Editor and Publisher

JHB:d
Enclosure

J. Edgar Hoover

CANDIDATES SUGGESTED BY THE EDITORIAL BOARD OF THE AMERICAN HEBREW
for
THE 1943 AWARD
of
THE AMERICAN HEBREW MEDAL FOR THE PROMOTION OF BETTER UNDERSTANDING
BETWEEN CHRISTIAN AND JEW IN AMERICA

IRVING ~~X~~BERLIN

Because he is outstanding in the tremendous theatrical contribution to the morale of the nation, Christian and Jew alike; because the entire proceeds of "This Is The Army" were given to the Army Emergency Relief, representing the largest single contribution of its kind; and because his songs have been an expression of better understanding for all races, creeds, and religions for over a quarter of a century.

ELEANOR ~~X~~ROOSEVELT

Because the First Lady of the Land has won her way into the hearts of young and old, Christian and Jew alike through her inter-faith relationships; and because her speaking tours, press and radio activity, exemplified the finest traditions of the American way in spreading the cause of better understanding, tolerance and good-will.

KATE ~~X~~SMITH

Because her continuous radio programs have constantly been permeated with democratic ideals based on the need for inter-faith betterment and because her songs and patriotic messages have been a boost to morale for Christians and Jews alike in America.

HENRY ~~X~~WALLACE

Because as Vice President of the United States he has exemplified the finest tradition of the democratic way of life; and because through his speeches and writing he has contributed immeasurably to promoting good-will and understanding by his demands for necessary preparation for post-war freedom from want for all faiths and creeds.

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MR JOSEPH H BIBEN

NEW YORK, N. Y.

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January 24, 1944

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94-3-4-1365-5

Mr. Joseph E. Biben
Publisher
The American Hebrew
43 West 48th Street
New York, New York

Dear Mr. Biben:

I was very glad to receive your letter of January 10, 1944, and learn that the Medal Award Committee had voted Irving Berlin as the individual who had contributed most to the promotion of better understanding between Christian and Jew in America during the year 1943. I think this is an outstanding honor and most fitting for a man who has done so much in the field of entertainment.

It is a real pleasure for me on the occasion of the presentation of the American Hebrew Medal to Mr. Berlin, to join with his many friends and acquaintances in extending congratulations.

With best wishes and kind regards,

Sincerely yours,
J. Edgar Hoover

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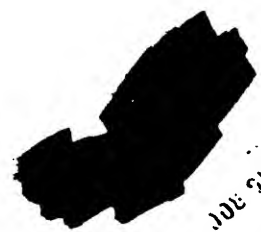
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IRVING BERLIN MEDAL AWARD TESTIMONIAL

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Medal Award Committee
For The Promotion Of Better
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January 10, 1944

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WILLIAM ALLEN WHITE
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OWEN D. YOUNG

My dear Mr. Hoover:

Irving Berlin, famous song writer, has just been named winner of the American Hebrew Medal, awarded annually to that man or woman who, during the year, has contributed most to the promotion of better understanding between Christian and Jew in America. Mr. Berlin's name was chosen from among five other candidates for the honor by the Medal Award Committee whose names are listed on this letterhead.

In the past, the medal has been awarded to persons prominent in public life, in politics, business and social service. Among them were President Franklin D. Roosevelt, Mayor F. H. LaGuardia, Hon. Cordell Hull, Myron C. Taylor, Wendell L. Willkie, Roger Williams Straus, James J. McDonald and others. But with the exception of Arturo Toscanini, the great orchestra conductor, who received the medal in 1937, Mr. Berlin is the only winner in the world of the theatre, films, music, and radio.

The American Hebrew is planning a testimonial issue to be published on February 18th, in honor of Mr. Berlin, which will include tributes to him. We are inviting you to contribute a brief statement, an anecdote, a bit of reminiscence or a general good-will message for this edition.

In the hope that we may hear from you at your earliest convenience before February 7th and with many thanks for your anticipated participation, I am,

Cordially,

JOSEPH H. BIBEN

Editor and Publisher JAN 28 1944

JHB:G

so that Americans would be able to watch for that sort of thing in our own country and be able to resist it.

Mr. WARNER. Pardon me. May I offer a list of 43 films—43 of maybe 100 or more dating back to 1917, when I produced *My Four Years in Germany*, under the former Ambassador to Germany at that time, James W. Gerard.

If you go right on down through this list you will find a real effort to do exactly as you stated a few minutes ago in your rather lengthy speech—which was good. I want to repeat that. I don't think we should be too tense on this. Being too tense, I think you end up without any tense.

Here is a photostatic copy of a review in a Motion-Picture News magazine, March 23, 1918, virtually 30 years ago. It is in 10 reels. If you want to see it it is a silent film and runs for about an hour and a half. It told the story of what led up to World War I and between World War I and World War II. This is my opinion of what it did. The pictures speak for themselves. May I offer that in evidence?

Mr. NIXON. I would like to have these pictures made a part of the record at this point.

The CHAIRMAN. Without objection, so ordered.^a

(The documents referred to are as follows:)

March 21, 1918.....	<i>My Four Years in Germany.</i> By James W. Gerard.
December 15, 1918.....	<i>Kaiser's Finish.</i>
1919.....	<i>Beware.</i> By James W. Gerard.
December 11, 1923.....	<i>George Washington, Jr.</i> By George M. Cohan.
March 12, 1927.....	<i>The Better Ole.</i> By Bruce Bairnsfather and Arthur Elliot.
August 10, 1930.....	<i>The Dawn Patrol.</i> By John Monk Saunders and Howard Hawks.
June 20, 1931.....	<i>Men of the Sky.</i> By Jerome Kern and Otto Harbach.
September 12, 1931.....	<i>Alexander Hamilton.</i> By George Arliss and Mary P. Hamlin.
October 3, 1931.....	<i>Penrod and Sam.</i> By Booth Tarkington.
February 27, 1937.....	<i>Penrod and Sam (remake).</i> By Booth Tarkington.
July 21, 1934.....	<i>Here Comes the Navy (reissue June 7, 1941).</i> By Ban Markson.
October 12, 1935.....	<i>Shipmates Forever.</i> By Delmer Daves.
October 11, 1941.....	<i>International Squadron.</i> By Frank Wead.
August 22, 1936.....	<i>China Clipper.</i> By Frank Wead.
January 30, 1937.....	<i>Black Legion.</i> By Robert Lord.
February 20, 1937.....	<i>Green Light.</i> By Lloyd Douglas.
November 27, 1937.....	<i>Submarine D-1.</i> By Frank Wead.
February 11, 1939.....	<i>Wings of the Navy.</i> By Michael Fessier.
May 6, 1939.....	<i>Confessions of a Nazi Spy.</i> By Milton Krims (from articles by Leon G. Turrón).
January 27, 1940.....	<i>The Fighting 69th.</i> By Norman Reilly Raine, Fred Niblo, Jr., and Dean Franklin.
October 5, 1940.....	<i>Knute Rockne—All American.</i> By Robert Buckner.
August 30, 1941.....	<i>Dive Bomber.</i> By Frank Wead.
November 1, 1941.....	<i>One Foot in Heaven.</i> By Hartzell Spence.
February 21, 1942.....	<i>Captains of the Clouds.</i> By Roland Gillett and Arthur T. Horman.
July 4, 1942.....	<i>Sergeant York.</i> By Alvin C. York.
July 18, 1942.....	<i>Wings for the Eagle.</i> By Byron Morgan and Ben Harrison Orkow.
September 5, 1942.....	<i>Across the Pacific.</i> By Robert Carson.
January 2, 1943.....	<i>Yankee Doodle Dandy.</i> By Robert Buckner.
January 23, 1943.....	<i>Casablanca.</i> By Murray Burnett and Jean Allison.
March 20, 1943.....	<i>Air Force.</i> By Dudley Nichols.
June 12, 1943.....	<i>Action in the North Atlantic.</i> By Guy Gilpatric.

^a See appendix, p. 523, for exhibits 8 and 4.

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